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Pottery. Porcelain. and Glass.

THE LAST FINISHING TOUCHES AT THE DRESDEN POTTERY.

THE decorating department is the centre of interest to most people when visiting the pottery. The bulk of the decorated ware is done by the transfer process. The designs for the process are etched or engraved on copper or steel plates. The plate generally contains the entire series of a subject, such as are suitable for plate, saucer, cup and other parts of a set. The colors that are used are carefully prepared and are mixed with oils, and when ready for use are tough and tenacious. The printer, when ready to make an impression, places the plate on the top of a stove or steam heater until it is warm. The plate is heated for the purpose of increasing the fluidity of the oil with which the color is mixed, and so enable the color to enter the fine lines on the plate more freely. After placing some of the color on the plate and spreading it evenly over the surface with what is called a "dauber," all superfluous color is removed with a large, flexible palette knife. The plate is then further cleaned with what is called a "boss," made of corduroy, being lightly and briskly nibbed over it. This done a sheet of tissue paper, previously dampened with a specially prepared size, is placed on the plate, care being taken to lay it evenly over the surface. The paper is dampened with the size to prevent the color adhering too closely and to allow the print to leave the paper more readily when applied to the ware. The plate with the paper on it is then passed through the press.

The potter's printing press in present use is made of two iron rollers or cylinders set in an iron frame, with a movable iron table placed between them, and a lever at the right hand side to operate it. The upper cylinder is covered with thick flannel, so that the paper may receive a perfect impression. After making the impression the papers are given to the "cutter," whose business is to divide them into their different sections or parts with a sharp scissors. After the prints have been divided they are distributed among the "transferrers," whose business is to apply it to the surface of the ware while the color is still wet. This is done by laying the paper print lightly and evenly on the article to be decorated. The paper is then rubbed well all over, to insure the adhering of all color of the pattern to the ware. Great care must be exercised in the rubbing, as a break or crease in the paper will cause a corresponding flaw in the pattern on the ware. The paper print is allowed to remain on the ware for several hours, for the color to set, and if it is intended for a plain print ware, it is taken and placed in the decorating kiln to have the color burned on.

NEW CHINA.

TABLE china has never been richer or more beautiful than it is at present, and there are so many different styles to choose from that it is a difficult matter to decide which one prefers. But with a little good taste one can get together a most charming dinner or tea service from the various kinds of china brought out this fall. As has been the case for some time past, it is not fashionable to have a wholset of one kind of china.

White and gold, or ivory and gold, continues to be most used for the principal dishes, and next to that the color most used is green. It is in every form of decoration this year. It is used in combination with gold to a great extent.

The principal styles of decoration are the rococo, Louis XVI. and the Empire styles. Many beautiful plates have rococo borders of embossed gold on colors.

Flower decorations are also very much the fashion, especially roses. One beautiful new design is a reproduction of old Sevres, and is formed of bunches of pink roses, caught together with a blue ribbon, which runs in curves and loops all around each piece of the china. Reproductions of old designs are quite the thing in these days, and china follows this fashion.



A WINE GLASS OF CRYSTAL AND ENAMEL. OF EARLY ITALIAN DESIGN AND MANUFACTURE.